



REMAKING THE FRANKENSTEIN MYTH ON FILM

BETWEEN LAUGHTER AND HORROR



Remaking The Frankenstein Myth On Film

Caroline Joan Picart, Cecil E. Greek



Remaking The Frankenstein Myth On Film:

Remaking the Frankenstein Myth on Film Caroline Joan S. Picart, 2012-02-01 Focusing on films outside the horror genre this book offers a unique account of the Frankenstein myth's popularity and endurance Although the Frankenstein narrative has been a staple in horror films it has also crossed over into other genres particularly comedy and science fiction resulting in such films as Abbott and Costello Meet Frankenstein Young Frankenstein The Rocky Horror Picture Show Blade Runner and the Alien and Terminator film series In addition to addressing horror's relationship to comedy and science fiction the book also explores the versatility and power of the Frankenstein narrative as a contemporary myth through which our deepest attitudes concerning gender masculine versus feminine race Same versus Other and technology natural versus artificial are both revealed and concealed The book not only examines the films themselves but also explores early drafts of film scripts scenes that were cut from the final releases publicity materials and reviews in order to consider more fully how and why the Frankenstein myth continues to resonate in the popular imagination

Monsters in and Among Us Caroline Joan Picart, Cecil E. Greek, 2007 Rather than assuming that film and the media tell us little about the reality of criminological phenomena Gothic criminology as instantiated in this collection of essays recognizes the complementarity of critical academic and aesthetic accounts of deviant behavior as intersecting with the public policy in complex non reductive ways

Ex Uno Plura James T. McHugh, 2003-08-01 Explores the foundations of various state constitutional traditions

Meanings of Ripley Elizabeth Graham, 2020-05-22 Ellen Ripley of the Alien Quadrilogy has become an iconic female figure in the male dominated genre of science fiction action horror since her first appearance in 1979 This collection offers readers varied interpretations of Ripley that are grounded in the social context and theoretical perspectives that were dominant prior to and during the time the films were released Specifically the rise of Second Wave Feminism and the backlash against it provides a backdrop for this collection Is Ripley a feminist hero A patriarchal woman and mother Does she embody de Beauvoir's myth of the feminine Does she exhibit sexual agency Does she offer us a glimpse of individual autonomy that moves away from dichotomous gender roles These are the primary questions explored in this collection While the focus is clearly on Ripley the arguments go beyond the confines of the films by examining the relationship between the individual and society in which both are product and producer of the other and illustrate that social artifacts such as film can provide insights into the lived experiences of our world The contributors come from a variety of backgrounds including Literature Cinema Studies Gender and Women's Studies Philosophy Sociology Theatre History and reside in Canada and the United States They represent a range from junior to senior scholars While science fiction is clearly an interest of all these individuals it is not the primary area of research for most of them By bringing voices from multiple disciplines into the discussion about Ripley this collection offers readers perspectives that deviate from and yet complement the current trend in film criticism and thus contributes to opening up discussions about such characters and the genre to a wider audience

The Pleasures of Horror

Matt Hills,2005-06-20 Pleasures of Horror is a stimulating and insightful exploration of horror fictions literary cinematic and televisual and the emotions they engender in their audiences The text is divided into three sections The first examines how horror is valued and devalued in different cultural fields the second investigates the cultural politics of the contemporary horror film while the final part considers horror fandom in relation to its embodied practices film festivals its reading formations commercial fan magazines and fanzines and the role of special effects Pleasures of Horror combines a wide range of media and textual examples with highly detailed and closely focused exposition of theory It is a fascinating and engaging look at responses to a hugely popular genre and an invaluable resource for students of media cultural and film studies and fans of horror

Research Handbook on Law and Technology Bartosz Brożek,Olga Kanevskaia,Przemysław Pałka,2023-12-11 This thorough and incisive Research Handbook reconstructs the scholarly discourses surrounding the field of law and technology discussing the salient legal governance and societal problems stemming from the use of different technologies and how they should be treated under various legal frameworks This title contains one or more Open Access chapters

Framing Law and Crime Caroline Joan "Kay" S. Picart,Michael Hviid Jacobsen,Cecil Greek,2016-04-01 This cutting edge edited collection brings together 17 scholarly essays on two of cinema and television s most enduring and powerful themes law and crime With contributions by many of the most prominent scholars in law sociology criminology and film Framing Law and Crime offers a critical survey of a variety of genres and media integrating descriptions of technique with critical analysis and incorporating historical and socio political critique The first set of essays brings together accounts of the history of the Law and Cinema Movement the groundbreaking genre of post apocalyptic fiction and the policy setting genesis of a Canadian documentary The second section of the book turns to the examination of a range of international or global films with an eye to assessing the strengths frailties and possible functions of law as depicted in fictional cinema After an international focus in the second section the third section focuses on law and crime in American film and television inclusive of both fictional and documentary modes of narration This section s expansion beyond film narratives to include television series attempts to broaden the scope of the edited collection in terms of media discussed it is also a nod to how the big screen although still a dominant force in American popular culture now has to compete to some extent with the small screen for influence over the collective American popular cultural imaginary The fourth section titled brings together various chapters that attempt to instantiate how a Gothic Criminology could be useful as an interpretative framework in analyzing depictions of law and crime in film and television The fifth and final section covers issues of pedagogy epistemology and ethics in relation to moving images of law and crime Merging wide ranging analyses with nuanced scholarly interpretations Framing Law and Crime examines key concepts and showcases original research reflecting the latest interdisciplinary trends in the scholarship of the moving image It addresses not only scholars but also fans and will heighten the appreciation of connoisseurs and newcomers to these topics alike

Indian Horror Cinema Mithuraaj Dhusiya,2017-09-13 This book

studies the hitherto overlooked genre of horror cinema in India. It uncovers some unique and diverse themes that these films deal with including the fear of the unknown, the supernatural, occult practices, communication with spirits of the deceased, ghosts, reincarnation, figures of vampires, zombies, witches, and transmutations of human beings into non-human forms such as werewolves. It focusses on the construction of feminine and masculine subjectivities in select horror films across seven major languages: Hindi, Tamil, Telugu, Kannada, Bangla, Marathi, and Malayalam. The author shows that the alienation of the body and bodily functions through the medium of the horror film serves to deconstruct stereotypes of caste, class, gender, and anthropocentrism. Some riveting insights emerge, thus, such as the masculinist undertow of the possession narrative and how complex structures of resistance accompany the anxieties of culture via the dread of laughter. This original account of Indian cinematic history is accessible yet strongly analytical and includes an exhaustive filmography. The book will interest scholars and researchers in film studies, media and cultural studies, art, popular culture, and performance literature, gender sociology, South Asian studies, practitioners, filmmakers, as well as cinephiles.

Grimm Pictures Walter Rankin, 2015-09-03. Though Grimm's Fairy Tales was published about 200 years ago, the revered collection of folk stories remains one of the most iconic pieces of children's literature and has had significant influence in modern pop culture. This work examines the many ways that recent films have employed archetypal images, themes, symbols, and structural elements that originated in the most well-known Grimm fairy tales. The author draws similarities between the cannibalistic symbolism of the Grimm brothers' Little Red Cap and the 1991 film *The Silence of the Lambs* and reveals Faustian parallels between Rumpelstiltskin and the 1968 film *Rosemary's Baby*. Each of eight chapters reveals a similar pairing, and film stills and illustrations are featured throughout the work.

Monstrous Progeny Lester D. Friedman, Allison B. Kavey, 2016-08-01. Mary Shelley's 1818 novel *Frankenstein* is its own type of monster mythos that will not die; a corpus whose parts keep getting harvested to animate new artistic creations. What makes this tale so adaptable and so resilient that nearly 200 years later it remains vitally relevant in a culture radically different from the one that spawned its birth? *Monstrous Progeny* takes readers on a fascinating exploration of the *Frankenstein* family tree, tracing the literary and intellectual roots of Shelley's novel from the sixteenth century and analyzing the evolution of the book's figures and themes into modern productions that range from children's cartoons to pornography. Along the way, media scholar Lester D. Friedman and historian Allison B. Kavey examine the adaptation and evolution of Victor Frankenstein and his monster across different genres and in different eras. In doing so, they demonstrate how Shelley's tale and its characters continue to provide crucial reference points for current debates about bioethics, artificial intelligence, cyborg lifeforms, and the limits of scientific progress. Blending an extensive historical overview with a detailed analysis of key texts, the authors reveal how the *Frankenstein* legacy arose from a series of fluid intellectual contexts and continues to pulsate through an extraordinary body of media products. Both thought-provoking and entertaining, *Monstrous Progeny* offers a lively look at an undying and significant cultural phenomenon.

Sites of Autopsy in Contemporary Culture Elizabeth

Klaver,2012-02-01 In this compelling interdisciplinary study Elizabeth Klaver considers how autopsies are performed in a variety of contexts from the real thing in hospitals and county morgues to various depictions in paintings novels plays films and television shows Autopsies can serve a variety of pedagogical legal scientific and social functions and the autopsied cadaver Klaver shows has lately become one of the most spectacular bodies offered up to the public on film television and the Internet Setting her discussion within the history of the modern autopsy and including the narrative of her own attendance at a medical autopsy Klaver makes the autopsy readable in a number of diverse venues from Rembrandt's The Anatomy Lesson and Vesalius's Fabrica to The Silence of the Lambs The X Files and CSI Moving from the actual autopsy itself to its broader symbolic ramifications Klaver addresses questions as disparate as the social constructedness of the body the perception and treatment of death under late capitalism and the ubiquity of paranoia in contemporary culture *Fear, Cultural Anxiety, and Transformation* Scott A. Lukas,John Marmysz,2010-06-22 This collection was inspired by the observation that film remakes offer us the opportunity to revisit important issues stories themes and topics in a manner that is especially relevant and meaningful to contemporary audiences Like mythic stories that are told again and again in differing ways film remakes present us with updated perspectives on timeless ideas While some remakes succeed and others fail aesthetically they always say something about the culture in which and for which they are produced Contributors explore the ways in which the fears of death loss of self and bodily violence have been expressed and then reinterpreted in such films and remakes as Invasion of the Body Snatchers Night of the Living Dead and Dawn of the Dead Films such as Rollerball The Ring The Grudge The Great Yokai Wars and Insomnia are discussed as well because of their ability to give voice to collective anxieties concerning cultural change nihilism and globalization While opening on a note that emphasizes the compulsion of filmmakers to revisit issues concerning fear and anxiety this collection ends by using films like Solaris King Kong Star Trek Doom and Van Helsing to suggest that repeated confrontation with these issues allows the opportunity for creative and positive transformation

Transmedia Creatures Francesca Saggini,Anna Enrichetta Soccio,2018-10-19 On the 200th anniversary of the first edition of Mary Shelley's Frankenstein Transmedia Creatures presents studies of Frankenstein by international scholars from converging disciplines such as humanities musicology film studies television studies English and digital humanities These innovative contributions investigate the afterlives of a novel taught in a disparate array of courses Frankenstein disturbs and transcends boundaries be they political ethical theological aesthetic and not least of media ensuring its vibrant presence in contemporary popular culture Transmedia Creatures highlights how cultural content is redistributed through multiple media forms and modes of production including user generated ones from below that often appear synchronously and dismantle and renew established readings of the text while at the same time incorporating and revitalizing aspects that have always been central to it The authors engage with concepts value systems and aesthetic moral categories among them the family horror monstrosity diversity education risk technology the body from a variety of contemporary approaches and highly original

perspectives which yields new connections Ultimately *Frankenstein* as evidenced by this collection is paradoxically enriched by the heteroglossia of preconceptions misreadings and overreadings that attend it and that reveal the complex interweaving of perceptions and responses it generates Published by Bucknell University Press Distributed worldwide by Rutgers University Press

Music Ted Gioia, 2019-10-15 A dauntingly ambitious obsessively researched Los Angeles Times global history of music that reveals how songs have shifted societies and sparked revolutions Histories of music overwhelmingly suppress stories of the outsiders and rebels who created musical revolutions and instead celebrate the mainstream assimilators who borrowed innovations diluted their impact and disguised their sources In *Music A Subversive History* Ted Gioia reclaims the story of music for the riffraff insurgents and provocateurs Gioia tells a four thousand year history of music as a global source of power change and upheaval He shows how outcasts immigrants slaves and others at the margins of society have repeatedly served as trailblazers of musical expression reinventing our most cherished songs from ancient times all the way to the jazz reggae and hip hop sounds of the current day *Music A Subversive History* is essential reading for anyone interested in the meaning of music from Sappho to the Sex Pistols to Spotify

The Horror Film Stephen Prince, 2004-02-09 In this volume Stephen Prince has collected essays reviewing the history of the horror film and the psychological reasons for its persistent appeal as well as discussions of the developmental responses of young adult viewers and children to the genre The book focuses on recent postmodern examples such as *The Blair Witch Project* In a daring move the volume also examines Holocaust films in relation to horror Part One features essays on the silent and classical Hollywood eras Part Two covers the postWorld War II era and discusses the historical aesthetic and psychological characteristics of contemporary horror films In contrast to horror during the classical Hollywood period contemporary horror features more graphic and prolonged visualizations of disturbing and horrific imagery as well as other distinguishing characteristics Princes introduction provides an overview of the genre contextualizing the readings that follow Stephen Prince is professor of communications at Virginia Tech He has written many film books including *Classical Film Violence Designing and Regulating Brutality in Hollywood Cinema 1930-1968* and has edited *Screening Violence* also in the *Depth of Field Series*

Abject Terrors Tony Magistrale, 2005 *Abject Terrors* is an expansive study of the most significant films from the prolific horror genre from its origins in the 1920s and 1930s to its contemporary representations This survey brings together close analyses of individual motion pictures demonstrating the interconnections among these filmic texts and their contribution to defining quintessential aspects of the modern and postmodern horror film

Deleuze and Baudrillard Sean McQueen, 2016-06-01 Sean McQueen rewrites and re envisions Gilles Deleuze s and Jean Baudrillard s relationship with Marxism and with each other from their breakdowns to their breakthroughs He theorises shifts in and across critical approaches to capitalism science technology psychoanalysis literature and cinema and media studies He also brings renewed Marxian readings to cyberpunk texts previously theorised by Deleuze and Baudrillard and places them at the heart of the emergence of biopunk

and its relation to biocapitalism by mapping their generic technoscientific libidinal and economic exchanges *The*
^AOxford *Handbook of Adaptation Studies* Thomas Leitch, 2017-03-17 The Oxford Handbook of Adaptation Studies provides a comprehensive and forward looking treatment of adaptation in its many guises by looking at movies based on sources other than novels including television series and radio adaptations comic book adaptations of literary texts novelizations opera librettos popular songs and even video games **A Research Guide to Gothic Literature in English** Sherri L. Brown, Carol Senf, Ellen J. Stockstill, 2018-03-15 The Gothic began as a designation for barbarian tribes was associated with the cathedrals of the High Middle Ages was used to describe a marginalized literature in the late eighteenth century and continues today in a variety of forms literature film graphic novel video games and other narrative and artistic forms Unlike other recent books in the field that focus on certain aspects of the Gothic this work directs researchers to seminal and significant resources on all of its aspects Annotations will help researchers determine what materials best suit their needs A Research Guide to Gothic Literature in English covers Gothic cultural artifacts such as literature film graphic novels and videogames This authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly **The Fantastic in Holocaust Literature and Film** Judith B. Kerman, John Edgar Browning, 2014-11-18 When reality becomes fantastic what literary effects will render it credible or comprehensible To respond meaningfully to the surreality of the Holocaust writers must produce works of moral and emotional complexity One way they have achieved this is through elements of fantasy Covering a range of theoretical perspectives this collection of essays explores the use of fantastic story telling in Holocaust literature and film Writers such as Jane Yolen and Art Spiegelman are discussed as well as the sci fi television series V 1983 Stephen King s novella Apt Pupil 1982 Guillermo del Toro s Pan s Labyrinth 2006 and Martin Scorsese s dark thriller Shutter Island 2010

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